

COLUMBIA

THE
KLAW & ERLANGER
OPERA CO.

TOMORROW NIGHT
and
All This Week.
MATINEES:
New Year's Day
and Saturday.

JEROME SYKES

IN DE KOVEN AND SMITH'S COMIC OPERA,

FOXY QUILLER

AMERICA'S MOST IMPORTANT OPERATIC ORGANIZATION.
STAGED BY BEN TEAL. AUGMENTED ORCHESTRA. SIG. A. DE NOVELLIS, Musical Director.

NEXT WEEK. Last Appearance in Washington of **STUART ROBSON.**

"THE HENRIETTA."

Direction of DANIEL V. ARTHUR.

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SUNDAY Afternoon at 3. JAN. 5.
Evening at 8:15.



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EXTRA! EXTRA! Friday Afternoon, at 4:15, January 10.
SECOND CONCERT OF THE BOHEMIAN VIOLINIST,
JAN KUBELIK,

The Greatest Musical Sensation in Years.

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she comes on the stage, but when she begins to dance she has everything her own way so far as her audiences are concerned.

Nothing quite so neat, graceful, and artistic as Miss Cohan's dancing has been seen in Washington for a long time. Her feet seem to take up the most difficult steps with apparent ease and comfort. The novelty of her work seems to center in the skillful way in which she manages her skirts. Miss Cohan's gowns are made with sweeping trains, yet they might be of the regulation ballet length for the little trouble they give her, for she gathers them up in an unaccountable but graceful way and proceeds with her work. Miss Cohan is quite as fascinating away from the theatre as she appears across the footlights, and talks interestingly of her stage career, although she seems far more absorbed in the work itself. Her partner, who is responsible for "The Governor's Son," and her parents. In private life Miss Cohan is the wife of Fred Niblo, the well-known vaudeville manager, and is still looked upon as a bride, having been married but six months.

"We are a family party, you know, and you cannot imagine what a comfort it is for us all to be together and still be working," Miss Cohan said to an interviewer last week. "There is more than one advantage in the arrangement, for we do not have to deal with strangers and consequently do not experience the many professional difficulties that so often figure in dramatic companies. We all feel that we have an equal share of the work in the piece, except, of course, George, but he deserves to have the most and the best, because he's the smartest one in the family."

"The Governor's Son" is not an elaboration of our vaudeville sketch, as a great many people believe. The play was written some time ago in its present form and was condensed it for vaudeville to see if the plot would prove entertaining. It was very successful and so we concluded to use the play in its original shape. We have had great success so far and we may use it again next season for awhile. "No, this isn't the first time that I have danced in long skirts. I used to wear them some time ago, but discarded them for the shorter ones. It is a little hard to manage them until one gets used to it, but I find it very easy now. I have one gown, my second-act one, that I love to work in. I suppose it's just like getting used to a particular pen or pencil when you feel that you can write almost anything if you only have that particular one. Well, that's just the way I feel about that gown. I could dance all night in it. I think we are in the regular houses to stay now, if the people will only continue to receive us as favorably as they have so far. And I think that I can safely speak for the family and promise that we shall adhere to our regular line of work and give the public the best that is in us."

A Bona Fide "Florodora" Original.
May Edouin, the clever little comedienne who appeared in a sketch last week at Chase's with her husband, Fred Edwards, stood in the wings watching the early part of the bill and looking at almost anybody else but May Edouin. Her hair was concealed beneath a tight-fitting cap which proved to be the foundation of part of her make-up as the Chinese girl in "All in the Family." A pair of eye-glasses and an indescribable gown accentuated the oddity of her appearance, but did not in any way affect the cordial greeting which the actress extended to an interviewer and the gracious way in which she chatted about herself and her career.

The Edouin-Edwards sketch proved one of the most entertaining playlets offered at the Chase house this season. It is written in a bright, breezy vein, and runs with much snap and spirit.

"We went into vaudeville," said Miss Edouin, "through the same motive which has prompted so many others—the pecuniary advantage. A good sketch is always in demand, and ours has proved successful beyond all expectations. It is longer than the ordinary one-act play,

running about thirty-three minutes, but we have never been requested to cut it, and I think that that is sufficient proof that the material is good.

"Yes, I was in the original London and American productions of the now famous 'Florodora,' and the most remarkable thing to me is the different way in which the piece was received here and in London. For the first six weeks of its presentation in New York the opera simply went begging. The business was something awful—in fact, the worst I ever saw—but all of a sudden it picked up and the house was soon packed to the doors at every performance. Now, in London the piece was an instantaneous hit. It was produced on a Saturday night, and the people went wild over it. The next Monday at 12 o'clock every seat in the house had been sold for three months ahead.

"To me there is nothing remarkable in 'Florodora.' Of course, some of the music is very pretty, but aside from that I cannot find the cause of the success which it has created. One feature, though, which did prove a novelty was the absence of lights in the chorus, and the substitution of long skirts instead. That was a new idea, and a very attractive one, and I shouldn't be surprised if it resulted in the permanent discarding of lights in comic opera choruses in favor of long skirts."

"In the summer Mr. Edwards and I shall go to London for ten weeks to present our sketch. Yes, I am an English woman. My father is English, and I was born in London, but my mother, you know, was Alice Atherton, an American. I sometimes wonder if it would be polite to say that I am an American. No! Well, I believe so, too. Americans are too loyal themselves to ask for anything else in a foreigner. I came to America last season to open with 'Florodora,' and it was the first time that I had been in the United States since I was seven years old. We have our own home in England, and having been so successful over there, there was really no necessity for us to cross the big pond, but I'm awfully glad I'm here, and I'm sincere when I say that I like America. Everybody is so energetic and progressive, and it's quite inspiring."

"Yes, this is a fine country," interposed Mr. Edwards, who had been comfortably seated on a big trunk in the corner.

"I beg your pardon," said Miss Edouin, "this is my interview, and the support will please not interrupt."

"Well, I'm glad that you'll acknowledge through the press that I really am your support," replied Mr. Edwards, and with becoming dignity he repaired to his dressing room to make up, while Miss Edouin said "Good night" to the interviewer.

Brief Mention
of the Theatres.

Vernor Clarges will become a member of Amelia Bingham's company for the production of "Lady Margaret."

Clara Bloodgood will join the Charles Frohman forces. It is said that Mrs. Bloodgood will have a prominent part in the play which Clyde Fitch is writing for Mr. Frohman.

Paul Gilmore, who was here recently at the head of "The Lost River" company, which filled an engagement at the Academy of Music, was married December 18 to Mary Alice Goodwin, a non-professional, of East Liverpool, Ohio.

Sadie Martinot has received an offer from a prominent German manager to go on a starring tour next season through Germany. Miss Martinot will accept the offer in all probability, and will present "The Marriage Game," "Sapho," and "The Passport."

Maudie Adams has come into the possession of two mining claims in Kokomo, Col., through the death of John B. Evans, of Leadville, Col.

N. C. Goodwin and Maxine Elliott will arrive in America shortly and their tour will begin January 20 to Brooklyn. The supporting company will include many new names. "When We Were Twenty-one" and "An American Citizen" will be

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Has the honor to announce the only appearance in Washington this season of
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In a SONG RECITAL
TUESDAY AFTERNOON, DEC. 31, AT 4:15.
Reserved Seats \$2.00, \$1.50, \$1.00
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THE CLOAK MODELS, WITH TWENTY HANDSOME MODELS.
The Beautiful Barefoot Dancer Mildred Howard de Gray In the Latest Parisian Sensation.

Next Week—THE HIGH ROLLERS.

D. V. Arthur and Alfred E. Aarons, Charles E. Evans, who was long associated with the late "Old Hen" Henry, will be entrusted with the leading role.

"The Price of Peace" will complete its ten weeks' season at McVicker's Theatre, Chicago, January 11.

George W. Lederer is making preparations for the production of a new South American musical comedy. It is said that the new piece will be similar to "The Belle of New York" in arrangement, and it is expected that the initial presentation will occur about May 1, at the Knickerbocker Theatre.

Irene Bentley has been engaged for the leading feminine role. Mr. Lederer has also secured the American rights to "Mlle. Georges," a recent Parisian musical success, which he may bring out before the close of the present season.

Signor Sanzogno, of Rome, has offered a prize of \$10,000 for the best one-act opera in any language. The winning opera will be produced in Milan at the international exhibition in 1904. Max-Edouin's opera, "Cavalleria Rusticana," took a similar prize offered by Signor Sanzogno.

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CAST INCLUDES:
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